



SHERIDAN CREATES

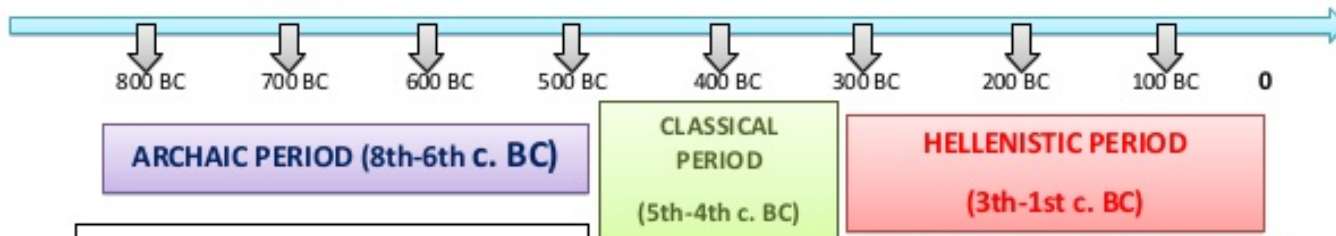
Artifact, Narrative, and Imagination

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Introduction





A map showing the Greek territories and colonies during the Archaic period

3 in 1:

letter – number - musical note

Ancient Greek Numbers (codes)

ΑΑ	ΒΒ	ΓΓ	ΔΔ	ΕΕ	ΙΖ	ΗΗ	ΘΘ
Alpha	Beta	Gamma	Delta	Epsilon	Zeta	Eta	Theta
30-30	29-28	28-27	27-26	26-25	24-24	23-23	22-22
1	2	3	4	5	7	8	9
ΙΙ	ΚΚ	ΛΛ	ΜΜ	ΝΝ	ΞΞ	ΟΟ	ΡΡ
Iota	Kappa	Lambda	Mu	Nu	Xi	Omicron	Pi
21-21	20-20	19-19	18-18	17-17	16-16	15-15	14-14
10	20	30	40	50	60	70	80
ΡΡ	ΣΣ	ΤΤ	ΥΥ	ΦΦ	ΧΧ	ΨΨ	ΩΩ
Rho	Sigma	Tau	Upsilon	Phi	Chi	Psi	Omega
12-13	11-12	10-11	9-10	8-9	7-8	6-7	5-5
100	200	300	400	500	600	700	800

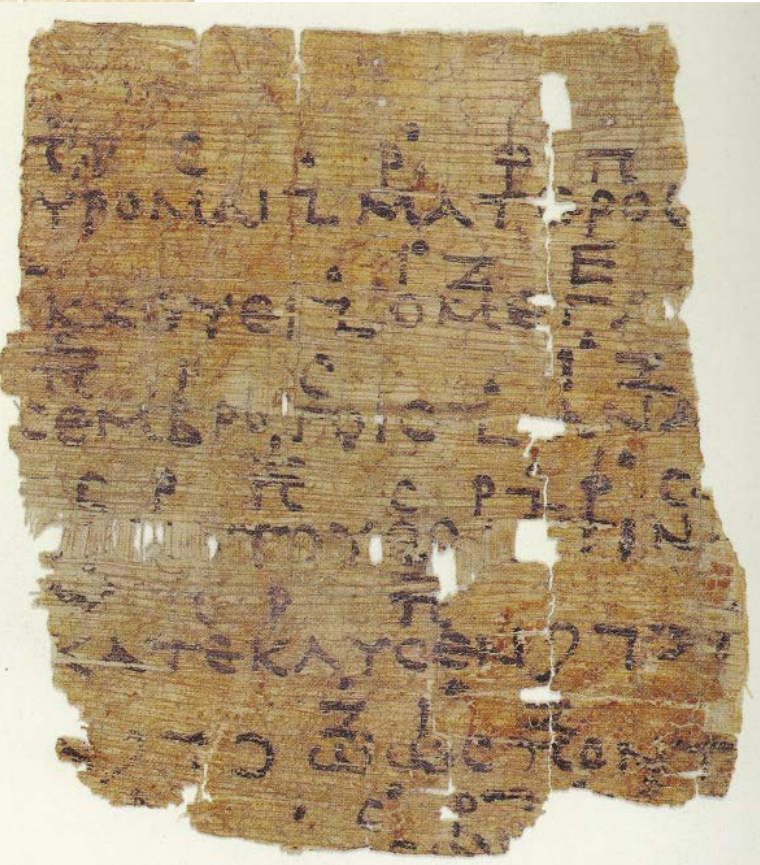
Archaic Greek Alphabet

ATHENS	Thera	CRETE	NAXOS	CORFU	BOEOTIA
ΑΑΑ	ΑΑΑ	ΑΑΑ	ΑΑΑ	ΑΑΑ	ΑΑΑ
ΒΒ	Β	ΒΒ	Β	ΒΒ	ΒΒ
ΓΓ	Γ	ΓΓ	Γ	ΓΓ	ΓΓ
ΔΔ	Δ	ΔΔ	Δ	ΔΔ	ΔΔ
ΕΕ	Ε	ΕΕ	Ε	ΕΕ	ΕΕ
ΖΖ	Ζ	ΖΖ	Ζ	ΖΖ	ΖΖ
ΗΗ	Η	ΗΗ	Η	ΗΗ	ΗΗ
ΘΘ	Θ	ΘΘ	Θ	ΘΘ	ΘΘ
ΙΙ	Ι	ΙΙ	Ι	ΙΙ	ΙΙ
ΚΚ	Κ	ΚΚ	Κ	ΚΚ	ΚΚ
ΛΛ	Λ	ΛΛ	Λ	ΛΛ	ΛΛ
ΜΜ	Μ	ΜΜ	Μ	ΜΜ	ΜΜ
ΝΝ	Ν	ΝΝ	Ν	ΝΝ	ΝΝ
ΞΞ	Ξ	ΞΞ	Ξ	ΞΞ	ΞΞ
ΟΟ	Ο	ΟΟ	Ο	ΟΟ	ΟΟ
ΡΡ	Ρ	ΡΡ	Ρ	ΡΡ	ΡΡ
ΣΣ	Σ	ΣΣ	Σ	ΣΣ	ΣΣ
ΤΤ	Τ	ΤΤ	Τ	ΤΤ	ΤΤ
ΥΥ	Υ	ΥΥ	Υ	ΥΥ	ΥΥ
ΦΦ	Φ	ΦΦ	Φ	ΦΦ	ΦΦ
ΧΧ	Χ	ΧΧ	Χ	ΧΧ	ΧΧ
ΨΨ	Ψ	ΨΨ	Ψ	ΨΨ	ΨΨ
ΩΩ	Ω	ΩΩ	Ω	ΩΩ	ΩΩ

Ancient Greek Musical Notation

	Presl.	Hyp. Hypaton.	Hyp. Meson.	Mesé.	Par.	Neté Diez.	Neté Hyperb.	
Mixo-lydian	Α	Β	Γ	Δ	Ε	Ζ	Η	= e - e
Lydian	Β	Γ	Δ	Ε	Ζ	Η	Θ	= d - d
Phrygian	Γ	Δ	Ε	Ζ	Η	Θ	Α	= c - c
Dorian	Δ	Ε	Ζ	Η	Θ	Α	Β	= b - b
Hypo-lydian	Ε	Ζ	Η	Θ	Α	Β	Γ	= a - a
[Hypo-phrygian]	Ζ	Η	Θ	Α	Β	Γ	Δ	= g - g
[Hypo-dorian]	Η	Θ	Α	Β	Γ	Δ	Ε	= f - f

Ancient Greek Musical Notation



Music of the 'Orestes' of Euripides (ll. 338–344).

κατολο^{π̣}φ^ρυρο^ςμαι^ιζ^ιμα^φτε^προς *αἶμα σᾶς*
 δ^{ζ(?)}σ' ἀναβ^ια^ικ^ιχε^ιυ^ιει^ιζ^ιο^ιμε^ιγα^ισ^ι *δλβος οὐ*
 μόνιμο^{π̣}σ^ρε^ςμβ^ιρο^ιτο^ιι^ις^ιζ^ια^ινα *δὲ λαῖφος*
 ὥς τι^ςσ^ρα^ικα^ιτο^ιυ^ιθο^ιασ^ιτι^ινα^ιξ^ιας *δαί-*
 μων^φκα^πτε^ρκ^ιλυ^ισ^ιεν^{π̣}τ^ις^ι *δεινῶν*
 πόνω^ζν^ιτ^ις^ιω^ιω^ισ^ιπ^ιτον^φτ^ις^ι *ου*
 δλεθ^ιρ^ιο^ιι^ισ^ιιν^ι *ἐν κύμασιν*

The notation consists of **letter-forms placed above text syllables**. Ancient Greek musical notation was capable of representing **pitch and note-duration**, and to a limited extent, *harmony*. It was in use from at least the 6th century BC until approximately the 4th century AD; Several complete compositions and fragments of compositions using this notation survive.

❖ Research questions:

When does the written musical tradition begin?



melography – reading and writing musical notation

rhythmography – synchronizing the notation with the text

Magnesia

(Syll.525; Aug. Hug 1933, “Musikunterricht”,
RE 31 HBd.: 877-892)

An inscription found in Magnesia contains a list of the graduate winners in boys' competition. For *melography* the victors are three:

[— Ἄρ]τεμιδ<ώ>ρο[υ]

[—]ς Αἰσχυλί[νου]

[—]ημος Ἀναξικ[ράτου]

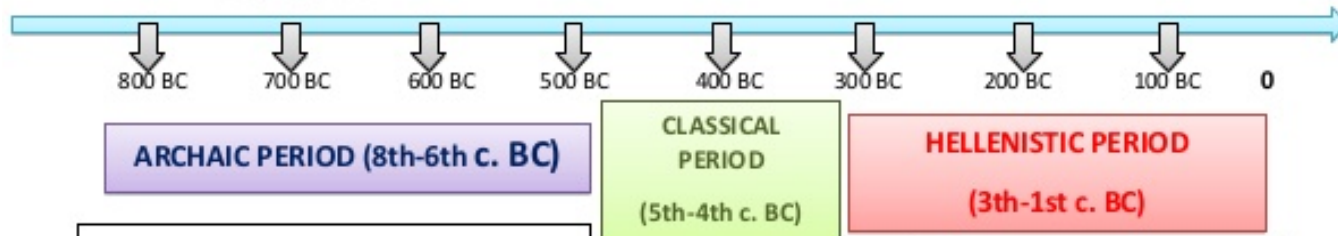
[— με]λογραφίαι.

Teos (CIG 3088)

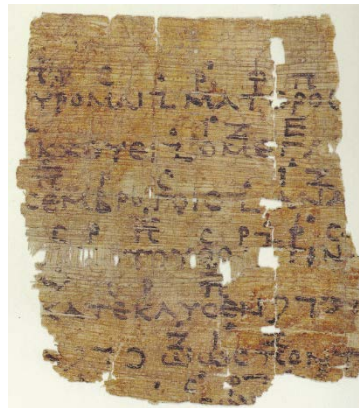
In the inscription from Teos (CIG 3088) are listed the prize winners for the younger class in the gymnasium:

“...for answering, Herakleos; for reading; for calligraphy, for torch, for psalmody; for kithara playing; for singing to the kithara; for *rhythmography*; for comedy; for tragedy; for musical notation (*melography*)...”

The Problem: Direct evidence about the *ancient Greek melography* and *rhythmpgraphy* is rare to find. Two epigraphic inscriptions from 2 c. B.C.E. provide very brief information about discipline-specific musical training of young professionals as part of their education.



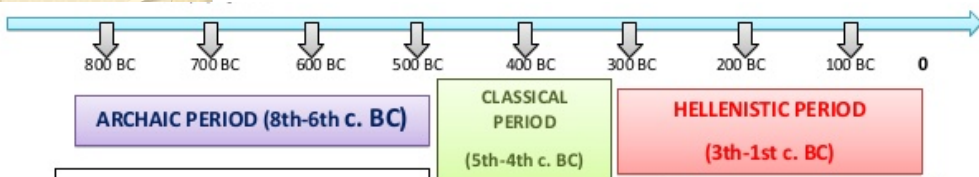
- Two epigraphic inscriptions from 2 c. B.C.E.
- The earliest surviving examples of musical documents on papyri are from the middle of the 3rd c. B.C.E.
- Aristoxenus writes about notation in general, 4th c. B.C.E.
- 5th c. B.C.E.?
- 6th c. B. C.E.?
- 7th c. B.C.E.?



Fragment from **Orestes** by **Euripides** – **text and musical notation**, papyrus, 3rd century **B.C.E.**

Archaeology of the Artifacts and Reconstruction of the Lost Meaning





A number of music-related images suggest that the painters must have been frequent visitors to musicians' studios, and must have observed music lessons, different musical performances, and even the process of composing music.

How to read ancient Greek vases with musical records?



Duris cup, Berlin, 485 B.C.E.

Artifacts and Narratives: decoding the meaning

Group I: Images with clear meaning

1. Music lessons



2. Mythological narratives



Group II: Images with open to more than one interpretations

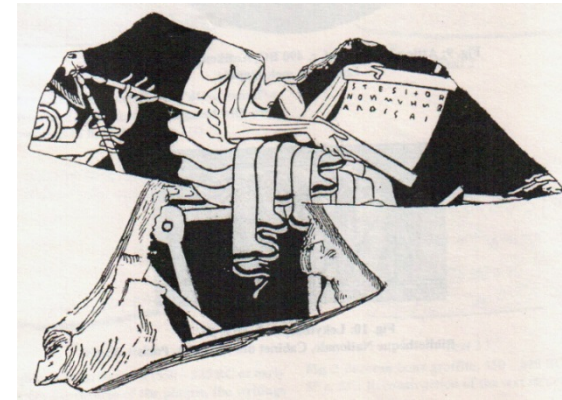
1. Nonsense inscriptions



2. Music lessons? Or what?



3. Fragments.



Holistic approach or “complex systems thinking”

- a)) **Archaeology** – analysis, identification, reconstruction, typology and chronology of artifacts;
- b) **Linguistic aspect** – decoding, reading, translating and interpreting the image language and inscriptions.
- c) **Cultural aspect**: integrated analysis of the musical customs and practices in their historical and cultural context;
- d) **Physical/psychological aspect** – biomusicological analysis focused on perception, cognition, musical skills, therapeutic and educational use of music, etc.;

Analogical reasoning (cognitive approach)

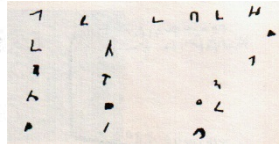
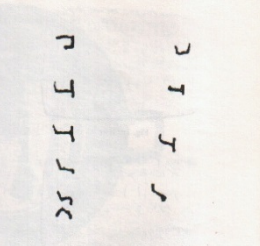
Analogies are used in explaining new concepts and to make discoveries.

Analogical reasoning is based on the brain’s ability to form patterns by association.

The new or unknown concept is compared to something the brain already knows.

Methodology Explanation

Anthropological analysis of music-related narratives and artifacts to crack unsolved riddles inherited from the past

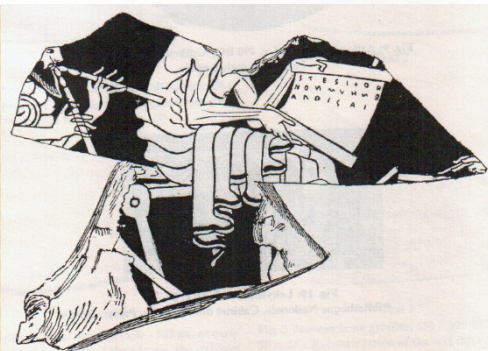


Lekythos, Inv. No. 29854; **Oinochoe**, Cat. No. 2725, Bibliothèque Nationale, Cabinet des Médailles, Paris



Attic r.f. cup, Basel c. 490 B.C.E., Antikenmuseum BS 465.

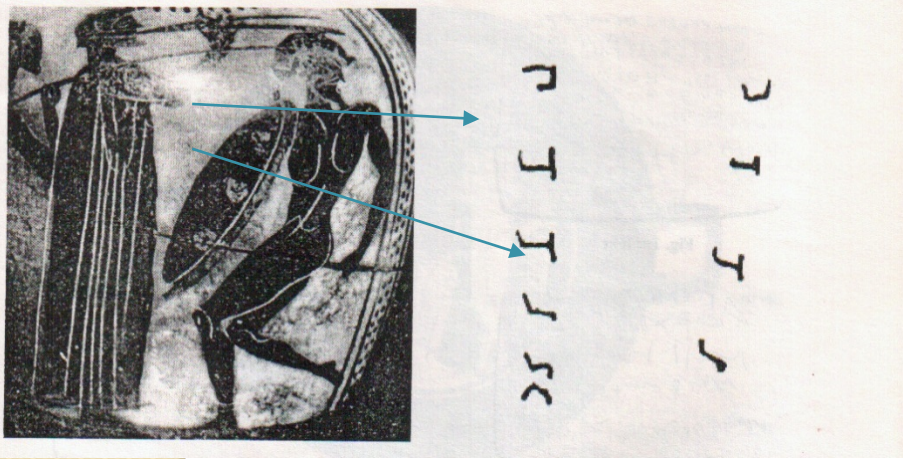
What do we know about the process of enculturation during the Archaic and Classical period?



Fragment of r.f. kylix from Naukratis circa 485 B.C.E., Oxford G 138,3,5,11.

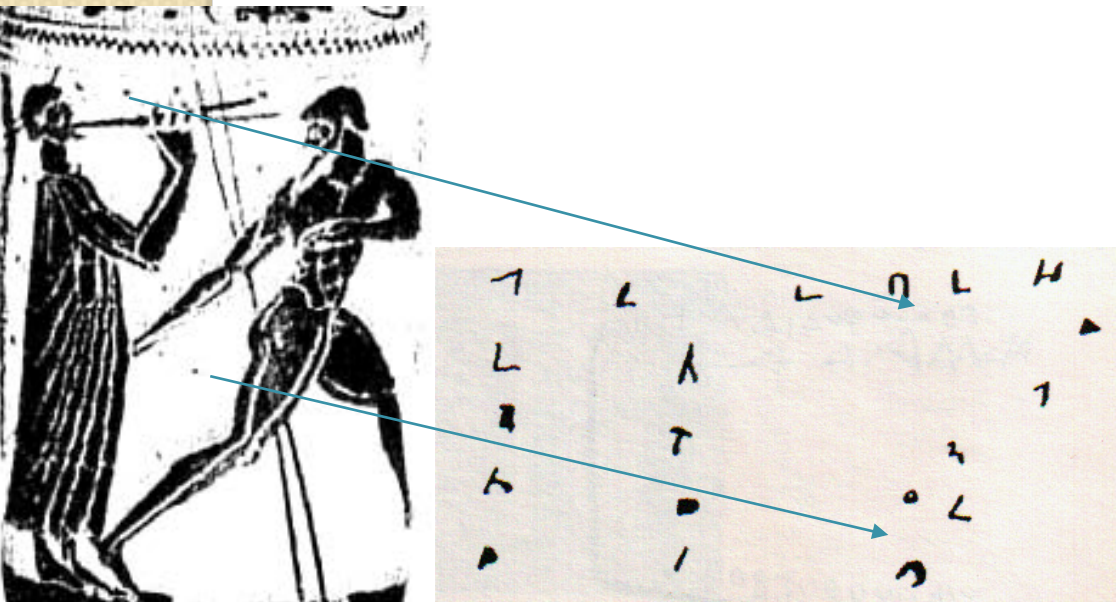
Example:

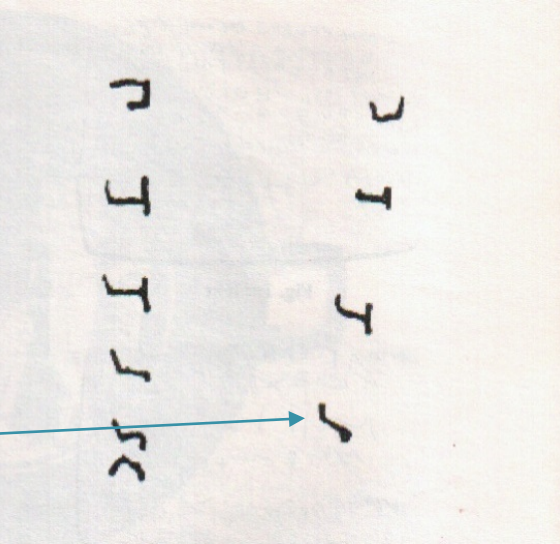
Lekythos, 5th, c. B.C.E., Inv. No. 29854; Oinochoe, 5th, c. B.C.E., Cat. No. 2725, Bibliothèque Nationale, Cabinet des Médailles, Paris



Two Greek vases from the early 5th century B.C.E. have nearly identical images:

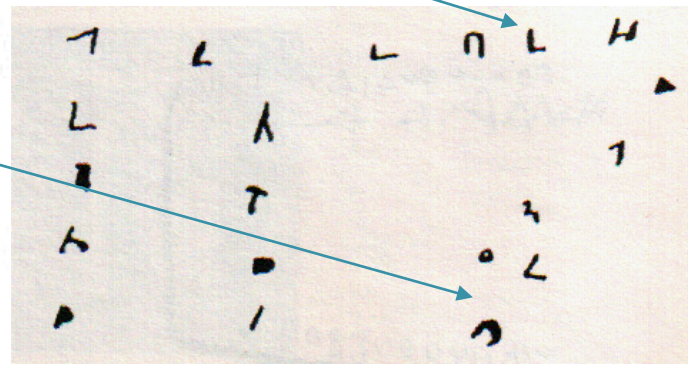
a professional aulos-player, enhoplios orchēsis (weapon dance) and inscriptions, about which I found no commentary, except the description “meaningless inscriptions”.





Lekythos, 5th, c. B.C.E., Inv. No. 29854; **Oinochoe**, 5th, c. B.C., Cat. No. 2725, Bibliothèque Nationale, Cabinet des Médailles, Paris

The images and the inscriptions on them have attracted very little interest, as the bibliographic references clearly demonstrate.



Why?

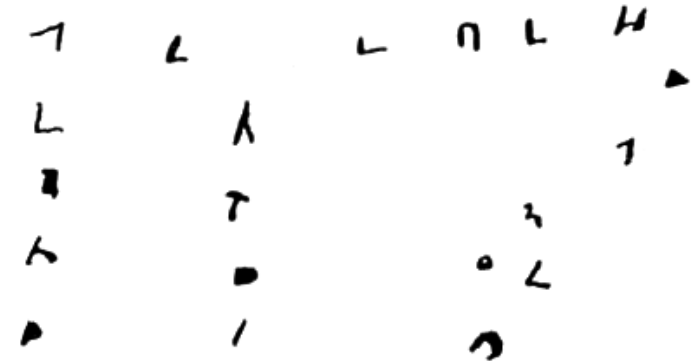
How to depict vocal music and how to depict instrumental music?



Fragment: ALKAIOS, Brygos Painter,
Attic Red-figure kalathos, 470 c. B.C.E.
04129, Munich, Antikensammlungen,
2416



Lekythos, 5th c. B.C.E., Inv. No. 29854, Bibliothèque Nationale,
Cabinet des Médailles, Paris



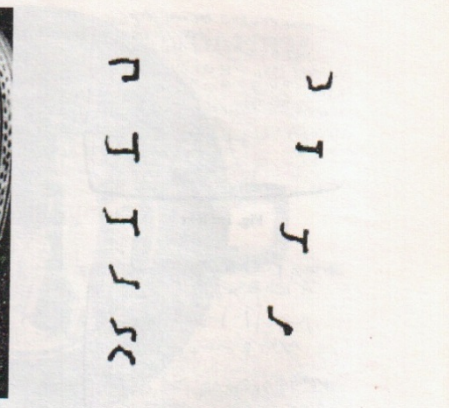
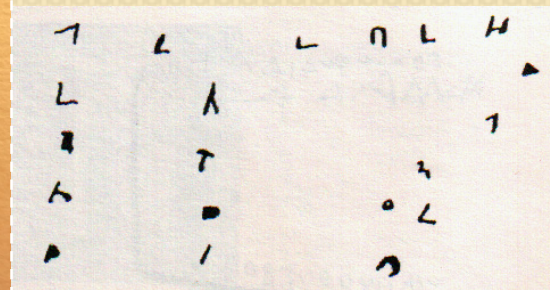
Today we “depict a melody” in an image using the symbols of contemporary musical notation.

By analogy, the talented vase painter may have depicted letters signifying/imitating musical notes, undoubtedly identical with letter-forms that were used during the archaic period.



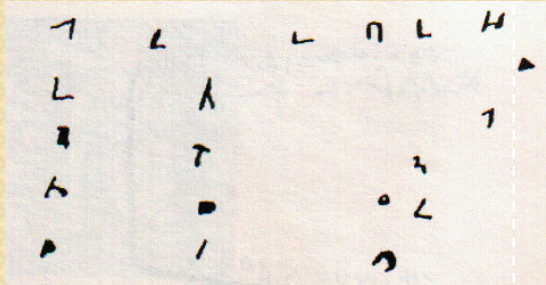
Ancient Greek Musical Notation

Α	Β	Γ	Δ	Ε	Ζ	Η	Θ	Ι	Κ	Λ	Μ	Ν	Ξ	Ο	Π	Ρ	Σ	Τ	Υ	Φ	Χ	Ψ	Ω
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---



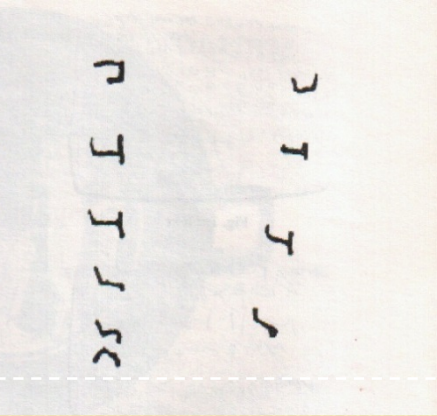
Analogical reasoning (cognitive approach): Example

5th c. B.C.



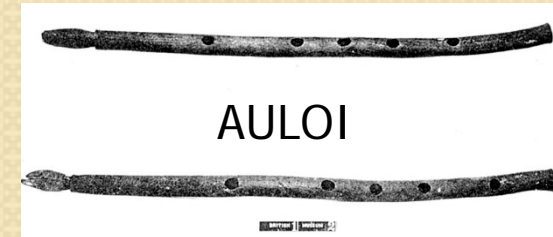
Aulos players, *enhoploos orchesis* and imitation of instrumental musical notation

These rare images are clear evidence that the practice of recording music (*melographia*) existed in the musicians' guild long before it became fashionable with artists in early 5th c. B.C.



Why so important?

EXAM IN MELOGRAPHY



Behind the visual narrative

*sybene with
glottokomeion*



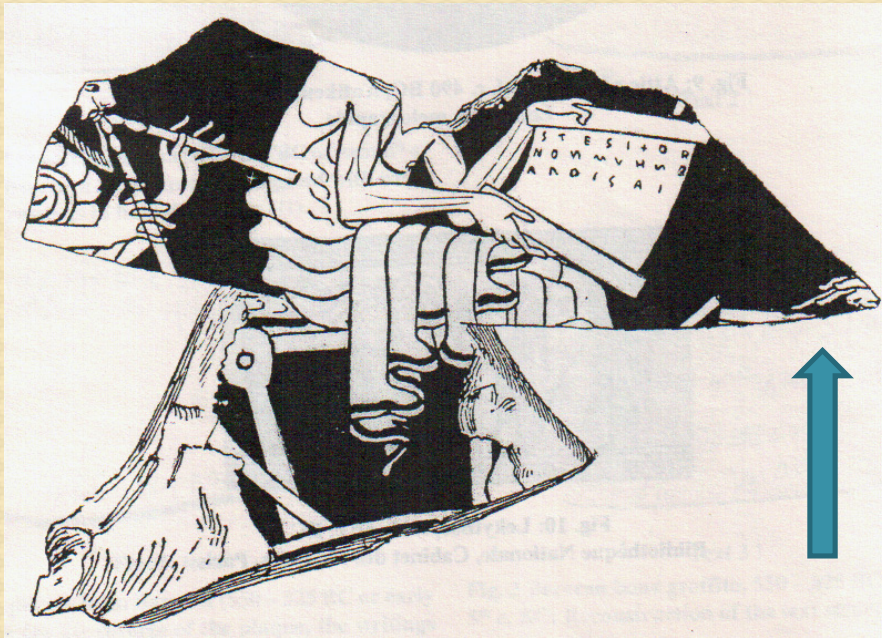
- ✓ The painter depicted a musical expert who is an aulos-player.
- ✓ His musical instrument (auloi) is hidden in the special skin bag, hanging on the wall (this detail gives the musical context of the image).
- ✓ We can see the musician checking whether the melody was recorded correctly.
- ✓ The image shows how eager is the young musician to get his master's approval, while the master holding a stylus checks carefully the music writing on the double-leaved **diptychon** (tablet).
- ✓ His contented smile suggests that the record is so meticulous that it needs no corrections

Attic r.f. cup Basel c. 490 B.C.E.,
Antikenmuseum BS 465.

ANCIENT RECORDING STUDIO

MELOGRAPHER RECORDING A SONG

Behind the visual narrative



Fragment of r.f. kylix from Naukratis c. 485
B.C., Oxford G 138,3,5,11.

The image illustrates the process of composing and recording a song:

- ✓ the poet wrote down the text on papyrus;
- ✓ he then took it to a composer who composed the melody on an aulos;
- ✓ his young assistant, who is trained in *melographia*, recorded the melody on a tablet.

ANCIENT RECORDING STUDIO

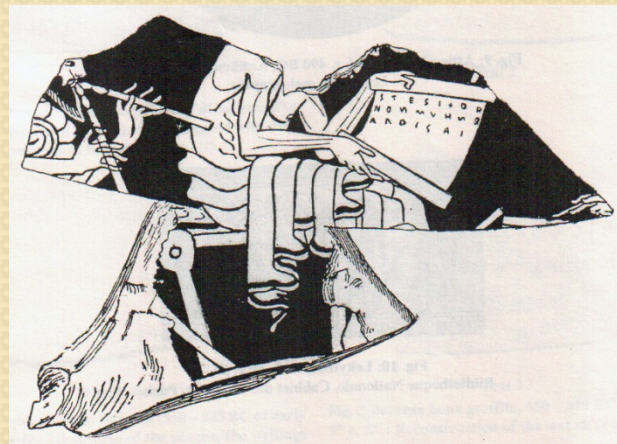
MELOGRAPHER RECORDING A SONG

Behind the visual narrative



Attic r.f. cup Basel c.
490 B.C.E.,
Antikenmuseum BS
465.

The images show that the physical act of writing down a melody (melographia) with a stylus on a tablet was done separately from the text.



Fragment of r.f. kylix from Naukratis c.
485 B.C.E., Oxford G 138,3,5,11.



Ancient wooden tablet with stylus

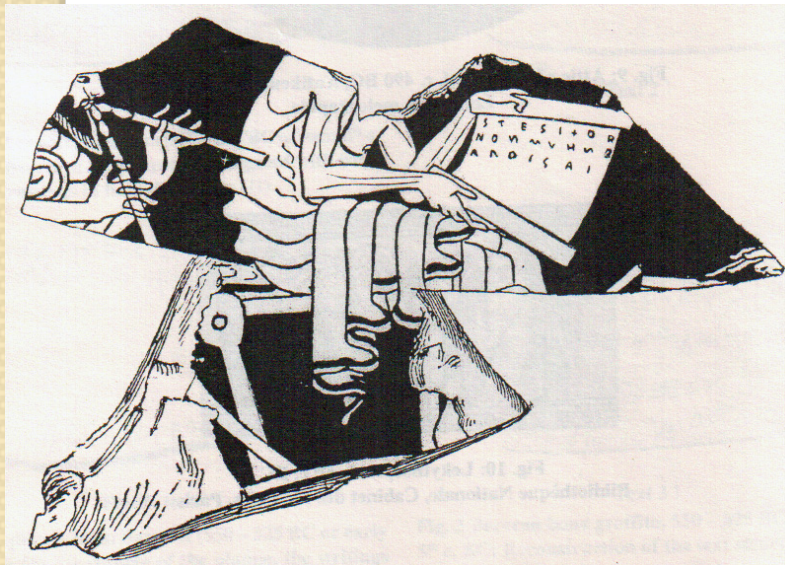
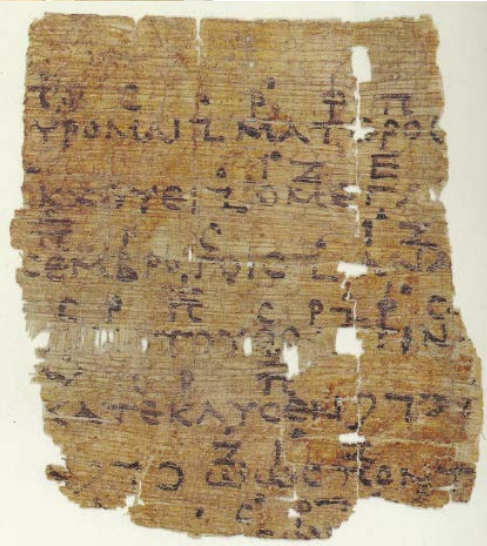
Rhythmography

Once the vocal melody was written on a tablet was supposed to be transferred from the tablet to the papyrus, synchronizing it with the text (rhythmography).

Music of the 'Orestes' of Euripides (ll. 338-344).

κατολοφ^{π̣ ρ̣} ΥΡΟΜΑΙ Ζ^{π̣} ΜΑΤΕΡΟΣ^{φ̣ π̣} αιμα σās
 σ' αναβ^{ζ(?)} ΑΚΧΕΥΕΙ Ζ^{ι'} ΟΜΕΓ^ζ ΑΣ^{ε ε(?)} δλβος ού
 μόνιμο^{π̣} ΣΕΜΒΡΟΤΟΙΣ Ζ^{ι'} ΑΝΑ^ζ δε λαϊφος
 ως τι^{σ ρ̣} ΣΑΚΑΤΟ^{π̣ ρ̣} ΥΘΟΑΣΤΙΝΑ^{φ̣ ρ̣} ξας δαλ-
 μων ΚΑΤΕΚΛΥΣΕΝ^{π̣} ΓΩ^ι δεινών
 πόνων^{ζ ι' ζ.} Ν^ζ ΓΩ^φ ΩΩΣΠΟΝΤΟΥ

Ι C: C: P: Z(?) φ(?)
 δλεθροι ΣΙΝ εν κύμασιν



WHAT A WONDERFUL WORLD

WORDS AND MUSIC BY
 GEORGE DAVID WEISS AND BOB THRELF

Slower
 M.C.

D₉ Csus4 C F

F Am B₉ Am

I SEE TREES OF GREEN, RED ROS-ES TOO,

Gm7 F A7 Dm 3 D₉ 3

I SEE THEM BLOOM FOR ME AND YOU, AND I THINK... TO MY-SELF

Csus4 C7 3 F A+ B₉MA7 C7

WHAT A WON-DER-FUL WORLD. I SEE

F Am B₉ Am Gm7 3 F

SKIES OF BLUE AND CLOUDS OF WHITE, THE BRIGHT... BLESS-ED DAY THE

A7 Dm 3 D₉ 3 Csus4 C7 3

DARK... SA-CRED NIGHT, AND I THINK... TO MY-SELF WHAT A WON-DER-FUL

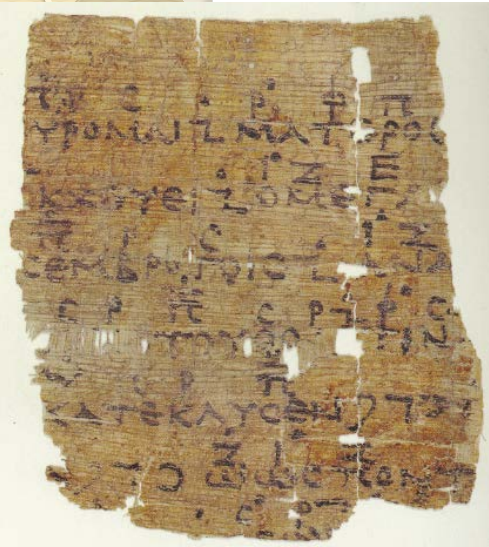
F B₉ F C7

WORLD. THE COL-ORS OF THE RAIN-BOW, SO

F C7 F

PREET-TY IN THE SKY, ARE AL-SO ON THE FAC-ES OF PEO-PLE GO-IN' BY. I HEAR

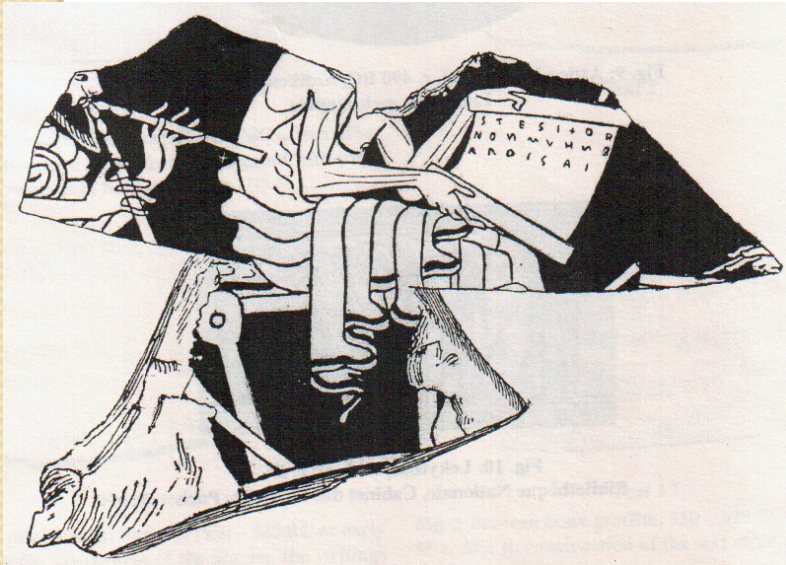
Rhythmography



Music of the 'Orestes' of Euripides (ll. 338-344).

κατολοφ^{π̄} ΥΡΟΜΑΙ Ζ^Ρ ΜΑΤΕΡΟΣ^{Φ Π} αἶμα σᾶς
 δ σ' ἀναβ^{Ζ (?)} ΑΚΧΕΥΕΙ Ζ^{Ι'} ΟΜΕΓΑΣ^{Ζ Ε Ε (?)} ἄλβος οὐ
 μόνιμο Σ^{π̄} ΕΜΒΡΟΤΟΙΣ Ζ^Ρ ΑΝΑ^{Ι' Ζ} δὲ λαῖφος
 ὡς τι Σ^Σ ΑΚΑΤΟΥΘΟΑΣΤΙΝΑ^{Φ Π} ξας δαλ-
 μων ΚΑΤΕΚΛΥΣΕΝ^Ρ ᾧ^{π̄} δεινῶν
 πόνω Ν^Ζ ᾧ^{Ι' Ζ} ΩΩΣΠΟΝΤ^Φ ου
 Ι C: C: P v Z (?) Φ (?)
 δλεθροί ΣΙΝ ἐν κύμασιν

If the transfer of the melody was delayed, or if there was nobody with this specific knowledge in rhythmographia, with time the melody was lost and only the text on the papyrus was left, as it definitely survived longer than the records on the tablets.



Ancient wooden tablet with stylus



This could explain why so many texts of songs (lyrics, comedy, tragedy) from Archaic and Classical period have survived to date without an accompanying melody.

Boshnakova, A. 2017. "Anthropological Analysis of "Musical Records" on Late Archaic and Classical Vase Paintings". In: R. Eichmann/L.Koch/Fang Jianjun (Hrsg.), *Studien zur Musikarchaeologie* X, pp. 247 – 250.

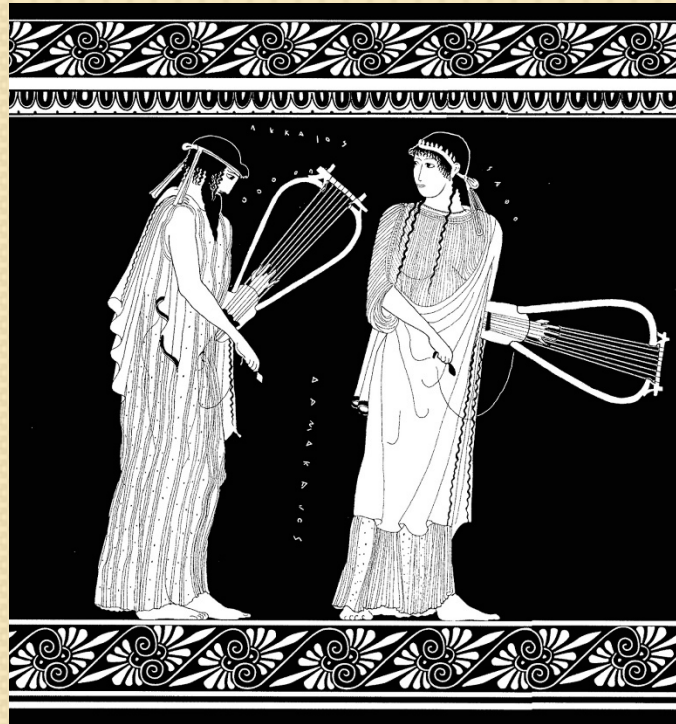
Boshnakova, A. 2008. "Reading Ancient Greek Music in Documents, Images and Artifacts: On the Practical Application of Musical Archeology" in *Studien zur Musikarchäologie* VII, ed. E. Hickmann, R. Eichmann, L. Koch, and A. Both, Berlin, pp. 337 – 345.



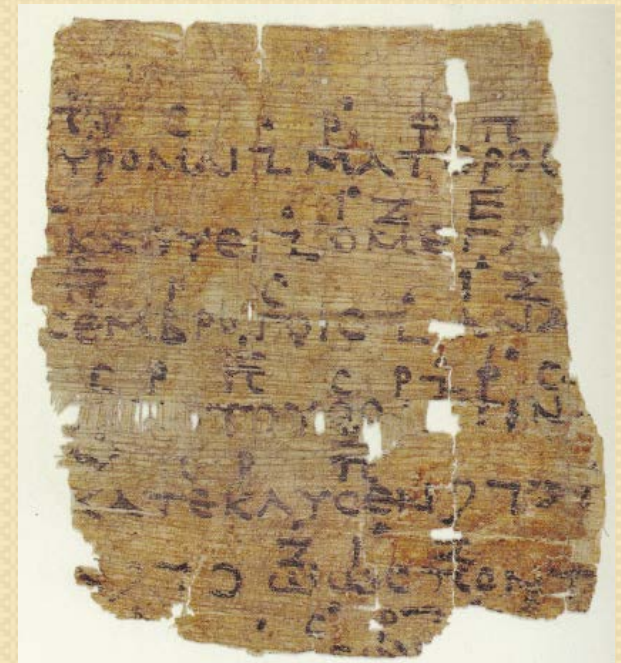
Red-figure *hydria*: seated female figure with book roll, three female figures. In the manner of the Niobid Painter, c. 440 BC. London, British Museum, inv. no. E 190.

Sappho and Alcaeus (7-6 c. B.C.E.)

Why the lyric poetry, designed to be accompanied by music, has no any preserved melodies?



ALKAIOS, SAPHO,
Attic Red-figure kalathos, 480 c. B.C.E.
04129, Munich, Antikensammlungen, 2416



Fragment from *Orestes* by Euripides – text and musical notation, papyrus, 3rd century B.C.E.

IV. Conclusion

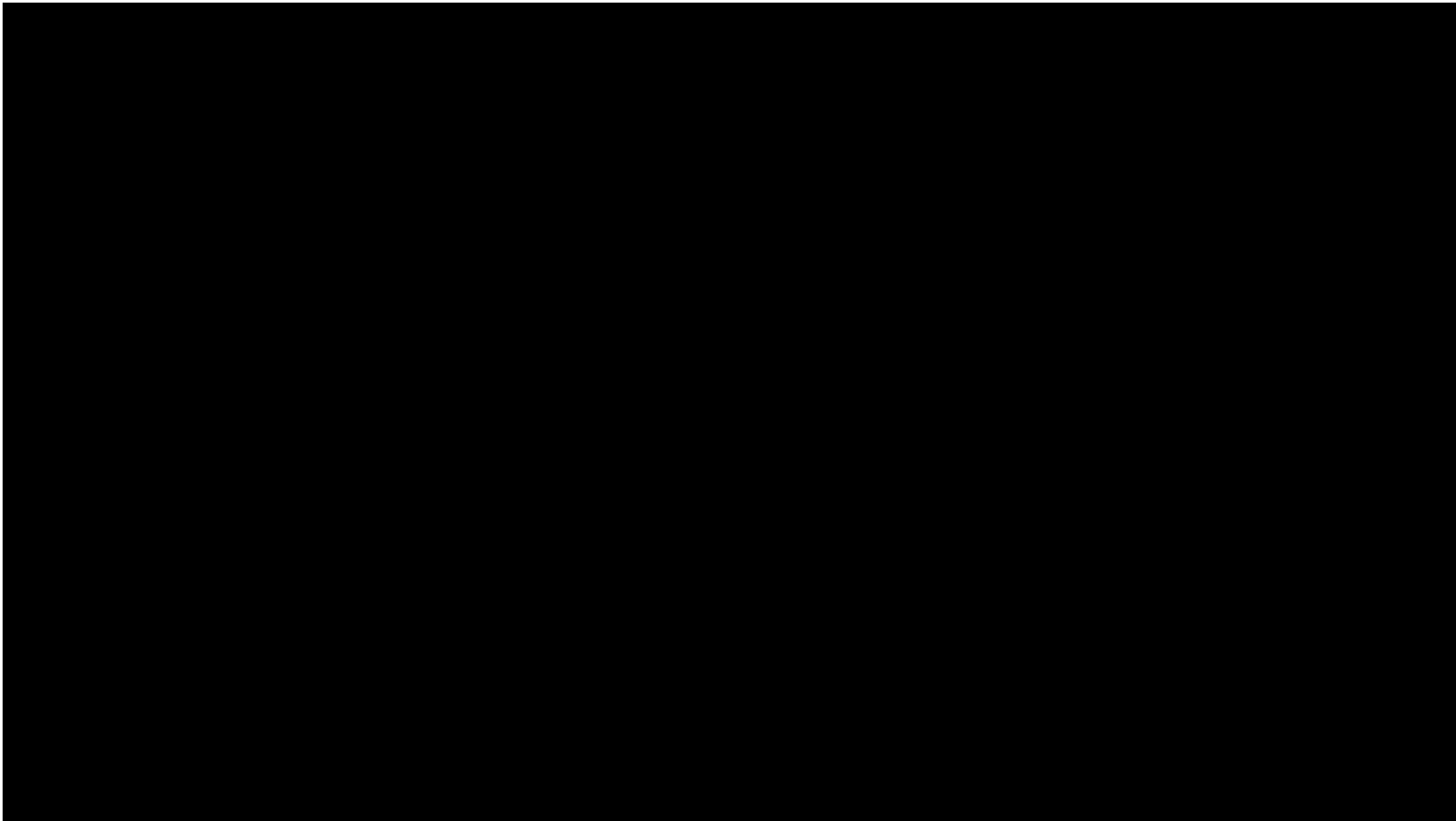
Doubtless there were professional musicians from Archaic and Classical Greece who devoted their efforts to educate and train young talents to capture songs on wooden tablets with the help of letter-symbols. However, the fact that the direct evidence of practicing *melographia* and *rhythmographia* are extremely rare even for the advanced Hellenistic period, and all the existent images showing this act belong to the Classical period, indicates that such experts might have been in demand for centuries.

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Ancient Greek Auloi



Ancient Greece: Song of Seikilos

